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ABSTRACT

Intended for anyone interested in providing children with a quality alternative to current children's broadcast programing, this report presents the results of a survey of radio listening habits and attitudes. The report's introduction describes development of a pilot radio program for children by Children's Audio Service (CAS) unit of the Southern Educational Communications Association (SECA) that was subsequently distributed to all National Public Radio stations. The first section of the report then discusses the results of a survey of children, parents, and station representatives conducted before and after broadcast of "East of the Sun, West of the Moon." The second section of the report relates a variety of lessons learned by CAS during the production and evaluation of the radio program. (HTH)

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EAST OF THE SUN
WEST OF THE MOON

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The Beginning

Radio once paid a good deal of attention to children. From the mid-1920s through the late 1950s stations produced a variety of programs specifically designed for young audiences — *Let's Pretend, Jack Armstrong, the All American Boy, The Lone Ranger, The Shadow.* These programs along with their adult counterparts disappeared when television eclipsed radio as the dominant medium of home entertainment. Since the 1960s radio has survived by relying on recorded music. The popularity of rock 'n' roll has kept children listening, but beyond rock there is little to draw children, especially young children, to the radio.

In 1978, National Public Radio (NPR) and the Corporation for Public Broadcasting (CPB) began an effort to alter radio's rock-bound relationship with young listeners. NPR and CPB sponsored a conference that brought together educators, media producers, people involved in arts projects for the young, and potential funders to discuss the possibility of reintroducing major children's programming to radio. The conference participants agreed that radio could and should offer quality programs to children, and they identified NPR as the logical choice to coordinate the development of such programs. NPR's Board of Directors supported the conclusions of the conference. Their agreement resulted in the pilot broadcast of Fred Roger's *Neighborhood Weekend* and the highly acclaimed *Star Wars* series.

In 1982 NPR joined with the Southern Educational Communications Association (SECA) to develop a pilot series for pre-school children. This partnership produced *Radio Free Dodo*, a series of three half-hour programs funded by the CPB and the Markle Foundation. In 1983 SECA and NPR focused their attention on programming for older children. This new emphasis coincided with the National Endowment for the Humanities' (NEH) interest in media projects for children. SECA, in partnership with NPR, applied for funds to develop a series that would make the humanities accessible to children through radio. In October, 1983, NEH gave SECA $125,000, the largest planning grant it has ever awarded for a media project. The grant provided support for the production of a pilot broadcast and the preparation of twelve additional program treatments. Unfortunately, before the effort could get under way, NPR's much-publicized financial problems caused it to withdraw

from the project. SECA then established a program unit called the Children's Audio Service (CAS) and gave it the responsibility of changing the rock-solid listening habits of young audiences.

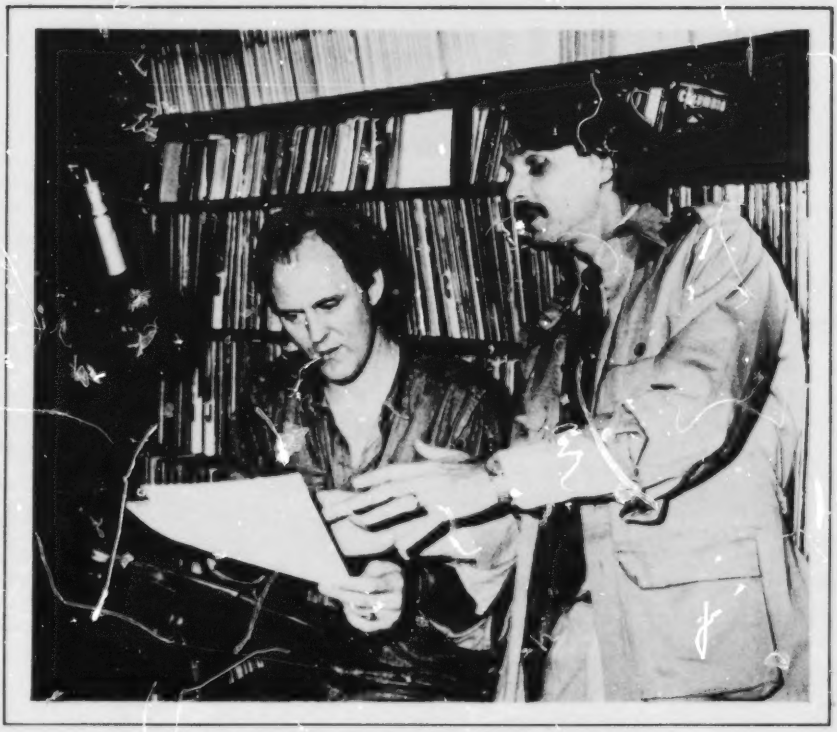
CAS began its work in January, 1984, by polling public radio stations to gauge their interest in airing a block of quality children's programming. It reviewed the research on childhood development and learned that children from the ages of eight to ten are particularly receptive to the content of the humanities and to the skills they impart. CAS assembled a team of producers, humanities scholars, child development specialists, and media experts and assigned them the task of designing the most effective radio programming for that age group.

> "I liked the program because of things that were really for kids. It was great!"
> —young listener

The team began its work by addressing the problems of program length and format. Audience research strongly suggested that people tune in to radio stations to get blocks of "service" rather than discrete, short, individual programs. Responding to this audience preference, broadcasters want programming segments that are from one to two hours long. The team had to reconcile these factors with the virtual impossibility of holding the undivided attention of young children for such long periods. To satisfy audience preference, to meet the needs of broadcasters, and to accommodate the short attention span of its target audience, the team decided upon a ninety-minute magazine, consisting of segments of varying lengths, that would permit children to listen intermittently without losing track of what was going on. The segments would explore historical, philosophical, and anthropological topics. A large part of the program would be devoted to poems, music, and dramatizations of stories. The show would be unified by a host who would place the segments into a humanistic context.

The team came up with the evocative and mysterious title "East of the Sun, West of the Moon." An $8,000 pilot-enhancement grant from CPB assisted in the show's nearly year-long production. To serve as host, CAS selected John Lithgow, an Academy Award nominee for his acting in *Terms of Endearment* and *The World According to Garp*. Lithgow is also known for his roles in *Buckaroo Banzai* and *2010* and for his characterization of Yoda in NPR's *The Empire Strikes Back*.

The pilot was aired on WUNC Radio in Chapel Hill, North Carolina, at 6 p.m. on November 18, 1984. It was distributed to all NPR stations at the same time.



Executive Producer, Charles Potter, reviews *East of the Sun, West of the Moon* script with host, John Lithgow.

Careful research accompanied the pilot's development and broadcast. Prior to airing, a variety of experts — including 279 eight- to ten-year-olds, identified with the assistance of the North Carolina Department of Public Instruction — evaluated each segment. Some of the segments were revised on the basis of these evaluations. Pre- and post-broadcast surveys of children, parents, and station representatives revealed a wealth of valuable information about audience preferences, listening habits, and the attitudes of broadcasters toward children's programming.

It is the purpose of this report to make these results available to anyone interested in providing children with an alternative to the surfeit of predictable, witless programs that too often pass as children's entertainment today. Part I reports survey results. Part II relates a variety of lessons CAS learned from the production of *East of the Sun, West of the Moon.*

I. Survey Results

Children love radio. For anyone aspiring to produce quality radio programming for them, that is good news. But they love it primarily as a source of rock music, and for aspirants to quality that is bad news, especially if the programming they hope to produce is meant to be educational. How can programs that do not feature the latest hits and manic disc jockey attract, much less hold, the attention of young audiences? As veteran parents will tell you, getting children to listen to anything other than rock is often as difficult as getting them to see the perfect reasonableness of bedtime.

Then, too, changing a child's radio listening habits is only half the battle. When the rock station is turned off, the television is often turned on. At a time when the standard TV fare for children features attractions like a talking car, a muscle-bound black man dressed up like an Indian, and music videos, can radio dramatizations and documentaries build an audience?

And there are other problems. First, there are few models of successful contemporary radio for children; most good children's radio disappeared in the 1950s. Second, the largest adult audiences listen to radio during the traditional "children's time" in the media, early morning and late afternoon. Few stations have been willing to devote this lucrative air time to young audiences. Because of this reluctance, little market or behavioral research has been done on children's radio programming. Finally, despite its interest in children's radio, NPR, the major outlet for serious radio productions in this country, is committed to devoting most of its resources to providing alternative services to adults, particularly news and public affairs programming.

Does children's radio, then, stand a chance against all these obstacles?

The research compiled in connection with *East of the Sun, West of the Moon* suggests that it does.

The Children's Audio Service conducted a limited survey of reactions to the November 18, 1984, broadcast of *East of the Sun, West of the Moon* among eight- to ten-year-olds, their parents, other listeners, and representatives of a national random sample of public radio stations. This research was carried out in collaboration with WUNC Radio in Chapel Hill, North Carolina. A total of 251 families with eight- to ten-year-old children (191 children and 165 adults), identified through the Chapel Hill-Carrboro School System, agreed to listen to the program and complete survey questionnaires. During and following the 6 p.m. broadcast, all listeners in the WUNC area were invited to call in their reactions to the show. WUNC volunteers received 60 calls and recorded listener responses on structured interview forms. Finally, CAS conducted post-broadcast telephone interviews with 95 public radio stations across the nation that participated in a pre-broadcast survey in January, 1984.

The Children

Of the 191 children who returned completed questionnaires, 182 were in the eight-to-ten age range. Approximately the same number of eight-, nine-, and ten-year-old children completed questionnaires. Fifty-six percent of the respondents were girls; 44 percent boys.

The results not only reflect children's attachment to radio — 78 percent of the respondents said they listen every day — but also their preference for radio as a source of rock music — 55 percent of the respondents tune in rock stations when they listen. Yet the survey suggests that the listening habits of children could be altered to include programs like *East of the Sun, West of the Moon*: 84 percent of the children liked the show, and 83 percent said they would tune in again. The children repeatedly indicated a desire for more installments of the program. Several said they wished it were on daily or weekly, and a number asked when the next show would be aired. One girl even provided her address and phone number so that the station could notify her when the program was to be on again.

The survey results suggest that the program deeply engaged the attention of many listeners. When asked to write down details they remembered from specific segments, a majority of the children were able to do so. Several children sent in palindromes in response to an on-air request. Some offered titles of books and songs for use on the show; one even submitted a song he had composed.

Not surprisingly, the children's general comments were unspecific. When they praised the program, they tended to say it was "good," "interesting," or "fun." When criticizing, they usually characterized it as "dumb," "boring," or "hard to understand." One child probably summed up the feelings of all the respondents when he said, "I like all of the good things, and I hate all of the bad things."

> "I listened to you last night. Here are some palindromes... Otto, madam, dad, mom, bib, did. I like the name *East of the Sun, West of the Moon*. How did you think of it?"
>
> —young listener

Their Families

Nearly all (97 percent) of the adult questionnaires were completed by parents — approximately three-fourths by mothers, one-fourth by fathers. *East of the Sun, West of the Moon* was an overwhelming success with them. Ninety-three percent gave it a positive rating: 36 percent said it was excellent; 57 percent said it was satisfactory.

The adults' description of their children's radio listening habits agrees with the children's own description of them: 83 percent of the parents indicated that their children listen to the radio every day; 70 percent said their children listen to rock music. The adult responses support the belief that the radio listening habits of children could be altered to include quality educational programs: 74 percent of the parents indicated they thought their children would listen to the next broadcast of the show, and 77 percent said they would listen with their children. Like the children, the parents, too, expressed a strong desire to see the program continued. In a comment that characterized many of the responses, one parent wrote: "It was a fun family event, and I would love to have an alternative entertainment choice. We do not allow more than one hour of TV, and there is very little available for my child's age group that is worthwhile."

The parents' responses also support the evidence in the children's survey which suggests that the program held its audience's attention. Forty-two percent of the parents reported that their children listened to 60 minutes or more. An additional 36 percent listened to more than 30 minutes. This means that more than three-fourths (78 percent) of the eight-, nine-, and ten-year-old children in the survey listened to 30 minutes or more of the program.

> "More, more! I was surprised when it ended. They (two children) sat, walked, danced some the whole time . . . and listened closer than I did."
>
> — mother

In their general comments the parents praised the idea of radio for children. A number recalled their own childhoods when they spent Sunday nights in front of the fire with the radio on. The program's dramatizations received the most consistent praise, largely because of their ability to stimulate imagination. The interactive features of the show were also applauded, and one listener even suggested the establishment of an *East of the Sun, West of the Moon* club to encourage participation. Parents criticized specific segments for a variety of reasons: some were difficult to hear; others were either too easy or too sophisticated; still others were confusing. One parent criticized a segment (an adaptation of the Rilke story "How Treason Came to Russia") because she felt it made the Russians look bad. Many parents felt the show contained too much explanation and was too disconnected. By far the most often repeated criticism was that a ninety-minute program was too long.

The Public Radio Community

The post-broadcast surveys clearly show that *East of the Sun, West of the Moon* was a success, both as a children's radio program in its own right and as an indicator of the potential for children's radio in general. The program demonstrated that it is possible to produce entertaining, educational children's material for radio. The survey data suggest that a series built upon such material could attract and hold an audience.

The key element, then, is the stations' willingness to bring that material to its audience by broadcasting children's programming.

> "Sounds good. Beautifully produced and rich in variety."
>
> — NPR station program director

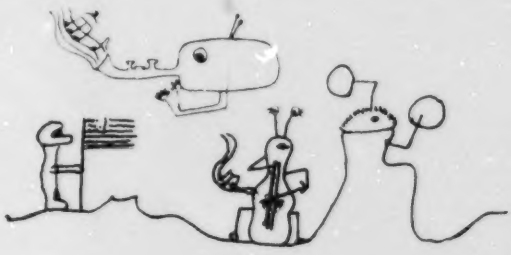
CAS undertook to measure that willingness in two steps. First, it worked with CPB's Policy Development and Planning Office to identify a representative sample of 95 public radio stations that included stations in the top 50 markets as well as a group randomly selected on the basis of their location and the size of their annual budget. During the week of January 16, 1984, three interviewers, working independently, called the 95 stations to determine their interest in airing a major block of children's programming and to gauge the amount, nature, and sources of children's programming currently being aired in the United States. In the second step CAS again called the same 95 stations after the broadcast of *East of the Sun, West of the Moon* to determine their response to the program.

In the first round of interviews CAS reached 94 station representatives. When asked if they would be willing to air a major block of high quality children's programming, 85 stations responded: 55 (65 percent) said yes, 30 (35 percent) no. Forty-nine stations (52 percent) already aired some children's shows. Of that group, forty said they would use the programming block to augment their current offerings; the remaining nine said they would use it to replace their current children's programming.

The station representatives who were not interested in airing a major block of children's programming gave a variety of reasons for their response. A few said that competing stations in their market already aired children's shows. By far the two most often repeated reasons were that such a block would not be consistent with current programming and that it would not be strong enough to draw an audience.

In the second round of interviews CAS surveyed the same group of stations that it interviewed eleven months earlier. Thirty-three percent of them had taped *East of the Sun, West of the Moon*. Twenty-four percent had listened to the program, and 11 percent had either aired it already or scheduled its broadcast.

The station managers and program directors who listened to the show had a few criticisms. Some felt that it was simply not good enough to pre-empt current programming. Others had specific criticisms of the show's format, and one said that the series' proposed thirteen-week run would not provide sufficient time to build an audience. Several station representatives said they could carry it more easily if it were packaged into shorter blocks. Despite these criticisms, however, the general response was extremely favorable. Most of the radio professionals who heard the program were impressed with its high production standards. They liked the format and content and appreciated a serious effort to upgrade the quality of children's programming.



Drawing by Kathy Dy after listening to a program segment of East of the Sun, West of the Moon.

The post-broadcast survey of stations suggests that this effort comes not a moment too soon. CAS's poll of public radio stations revealed that children's radio suffered a slight decline in 1984. In January, 52 percent of the stations in the survey were airing children's programs. By December that number had fallen to 41 percent. More significant, however, was the decrease in the number of stations indicating a willingness to broadcast a major block of children's programming. In early 1984, 65 percent of the stations expressed an interest in such programming. By the end of the year that number had fallen to 52 percent.

This decline should not be interpreted as a major blow to the prospects for children's radio. It must be remembered that a majority of the stations surveyed still expressed a willingness to air a major block of

children's programming and that *East of the Sun, West of the Moon* was favorably received among public broadcasters. If the program succeeds as a regular series on a critical mass of public stations, its reputation will grow. Given the current interest in and demand for quality children's entertainment, the program will doubtless attract the attention of broadcasters and eventually establish itself on a substantial number of stations.

Conclusions

The response to *East of the Sun, West of the Moon* among parents, children, and broadcasters suggests that a major block of quality children's radio programming has a reasonable chance to succeed on public radio. Parents, concerned about the deplorable state of children's entertainment, clearly would welcome a well-produced, challenging, and entertaining series. CAS's survey results indicate that children would also welcome such a show, but their media habits would have to be restructured in two ways. First, they would have to learn to think of radio as something more than a source of rock music. Children are accustomed to going to television for drama, comedy, and educational programs. They would have to learn to consider radio as another source for such shows. Second, they would have to learn to listen to radio in a new way. While *East of the Sun, West of the Moon's* magazine format is designed to allow listeners to dip into it intermittently and does not demand constant attention, the show is clearly intended to do more than serve as mere electronic wallpaper; it requires a degree of active listening. CAS is under no illusions about the difficulty of changing the well-entrenched listening habits of eight-, nine-, and ten-year-olds. But their response to the pilot is encouraging and suggests that an entertaining, interactive series, well-produced and well-promoted, could bring children to the radio for something more than Michael Jackson, and engage their attention long enough to teach them something about history, or literature, or even philosophy. The response of broadcasters is also encouraging. Of the three groups surveyed, they displayed the most skepticism, but that is understandable. They are concerned with building and maintaining audiences in a highly competitive field. A station will naturally be reluctant to air a program that might jeopardize the identity it has painstakingly established with its audience over the years. Yet even with that reluctance the response of broadcasters shows that they are aware of the need for good children's programming and are willing to give a well-produced, intelligent series a chance. Their favorable reaction to *East of the Sun, West of the Moon* suggests that it could be that series.

II. Lessons Learned

East of the Sun, West of the Moon taught the Children's Audio Service a great deal about the challenging task of producing educational radio for children. This part of the report is designed to pass along those lessons.

Humanities Content

The primary purpose of *East of the Sun, West of the Moon* was to make the humanities interesting and accessible to young children through radio. Scholars in the humanities — including historians, literary critics, and philosophers — were involved with the project from the start. They helped to conceptualize the program and worked with producers to identify and develop the humanities content of each segment. Some producers worked more closely with their advisers than others, but on the whole the system worked well. The result was a stimulating, intellectually rich radio magazine for children. A few examples will illustrate. "Word Bird," a segment on the origins of words, introduced listeners to the roots of our vocabulary. It will be a regular feature of the program joining "The OtherWorld Balloon," a fantasy-adventure series designed to encourage children to observe and explore the meaning of cultural behavior. A segment called "Thanksgiving" illustrated how this might be done by presenting some of the ways in which children interpret the decidedly American cultural behavior of feasting on turkey every November. "Where Music Comes From" examined the history of music and discussed the roles it plays in our lives, while a companion piece, "Love Don't Come Easy," described how music is made today. "Alice Through the Looking Glass," a dramatization of a rehearsal of Lewis Carroll's classic, provided insights into literary interpretation and the techniques of philosophical speculation. The scholars who advised in the production of the program were generally enthusiastic about the results. Frank Freidel, professor of history at the University of Washington, summarized the responses of the scholars: "The pilot program of *East of the Sun, West of the Moon*, he wrote, "is so entertaining that it will capture children's imaginations, and so thought-provoking that it should be an admirable teaching device."

Host

The host of any children's program is an important ingredient in its success. Because *East of the Sun, West of the Moon* sought to present the humanities to children, the host's role was especially crucial and especially difficult. The humanities content of some pieces is self-evident and requires little explanation or intrusion by a host-narrator: historical

events, for example, can be presented "directly" by eyewitness accounts. Yet the humanistic content of many segments — literary or philosophical pieces, for instance — may not be evident. Mere exposure to them may not be enough to enable a listener to understand their meaning, which may become apparent only upon reflection. Such pieces thus require a narrator to promote and provoke this necessary thought. This requirement places the host in the role of explainer and question-raiser. The host then runs the risk of talking too much or becoming too teacherly. Indeed, both criticisms were levelled against John Lithgow, the host of the pilot. However, the majority of respondents to the post-broadcast survey found the host's performance satisfactory: 43 percent of the children said they liked the host "a lot"; 54 percent said he was "O.K."; and 3 percent did not like him. Fifty-four percent of the parents thought he performed his job very well; 44 percent said he did moderately well; and 2 percent rated his performance as poor.

> "Work with the Children's Audio Service has convinced me that it is possible by means of an entertaining program to advance a child's philosophical abilities."
>
> — Dr. Edmund Pincoffs
> University of Texas at Austin

Segment Content

Not surprisingly, the eight segments of *East of the Sun, West of the Moon* received mixed reviews from parents, children, radio professionals, and humanities scholars. Generalizations about what type of content is best for children's radio are thus impossible. However, the consensus of all those who reviewed the program is that the dramatized stories were the most effective segments. Two segments, an African tale about the origin of fiction aptly entitled "A Story, A Story," and a Russian tale about the Czar's betrayal of his subjects called "How Treason Came to Russia," were consistently cited as the best parts of the program. They received this praise not only because of their intrinsic merit as drama but also because of the quality of their production. This leads to the conclusion that a radio magazine for children should have at its core a solid stock of well-produced dramatizations.

Production

The examples of "A Story, A Story" and "How Treason Came to Russia" underscore the need for high quality production. Young audiences today are so accustomed to professional media productions

that they quickly detect and are put off by the amateurish. Thus well-produced pieces are essential for the success of children's radio. They are not only more enjoyable to listen to, they are also superior teaching tools because they effectively seize and hold the audience's attention. Moreover, if children's programming is to be taken seriously by stations, it must exhibit the highest production values.

> "Please continue to include other timeless stories from cultures lesser known to us."
> —school teacher

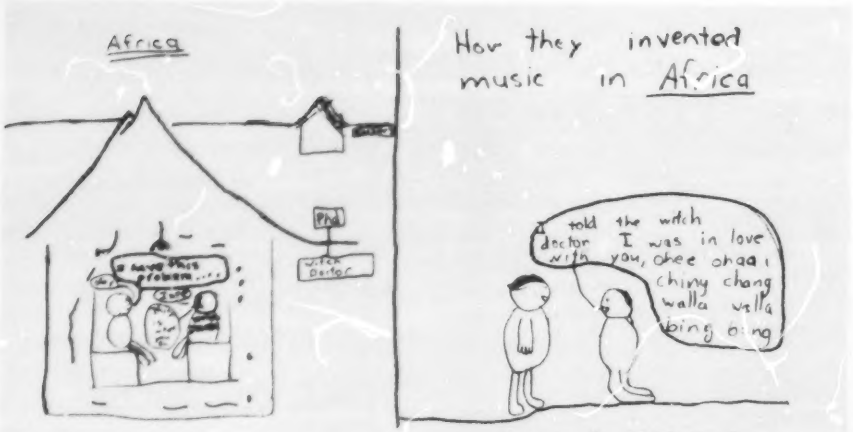
Scheduling

When should a station air a block of children's programming? This was a critical concern in the production of *East of the Sun, West of the Moon*, and CAS addressed it on its survey questionnaires.

The pre-broadcast station survey revealed that most children's radio programming is aired from 8 to 10 on Saturday mornings or from 6 to 8 on weekday evenings. Few stations run children's programs on Sunday.

The post-broadcast children's survey suggests that few children listen on Saturday mornings: only 6 percent of the respondents said they would want a children's program aired at that time. Weekday evening broadcasts probably capture larger audiences: 25 percent of the respondents listed that time as a preference. Sunday afternoon was the time of choice for 31 percent of children polled. The parents' preferences roughly coincide with those of their children: only 5 percent would choose Saturday morning as a time for children's radio broadcasts. Thirty percent selected evenings, and 28 percent liked Sunday afternoons. These results suggest a discrepancy between the scheduling practices of broadcasters and the listening preferences of audiences.

CAS aired *East of the Sun, West of the Moon* at 6 p.m. on a Sunday. For some families this was a convenient time: a number of parents said it kept their children occupied while they prepared dinner. For others it was a bad time precisely because it interfered with chores and the evening meal. CAS scheduled the program at this time for several reasons. First, audience research reveals that most public radio stations have very few listeners at 6 p.m. on Sundays. Thus some stations which may otherwise be reluctant to air children's programming may give it a try in hopes of building an audience in a slow time slot. Second, 6 p.m. on Sundays, especially during the winter, is a time when children and their families have fewer entertainment alternatives. It is either too cold or too dark to play outside, and it is too early for prime-time TV programming. Finally, it may also be a time when families can listen to the radio together.


Africa
How they invented music in Africa
told the witch doctor I was in love with you, ohee ohaa chiny chang walla walla bing bing

Drawing by Keith Kocher after listening to a program segment of East of the Sun, West of the Moon.

Program Length

The most common criticism of the program from children and adults was that, at 90 minutes, it was too long. Sixty-three percent of the children in the post-broadcast survey thought so. (Thirty-six percent thought its length was just right, and 1 percent said it was too short.) In their general comments parents repeatedly said that the program was too long and that their children would not listen to radio for ninety uninterrupted minutes. Several station representatives also said that the show was too long and would be difficult to broadcast at its present length.

Even though the 90 minute duration was widely criticized, it still seems to be the optimum length for a children's radio magazine. CAS decided upon the 90 minute length realizing that few children would listen to the program from beginning to end. The producers selected a magazine format precisely so that children with varying interests, abilities, and attention spans could listen for a while, leave the program, return to it, and still understand what was going on. The program is designed so that a child can enjoy it and learn from it even if he or she does not listen steadily for 90 minutes. Comments from parents and children suggest that the format functioned as the producers hoped it would. Many parents said that their children tuned in and out, and several children reported that after losing interest in "boring" or "dumb" segments, they returned to the program when they heard something they liked.

Despite the criticisms of some station representatives, the long format appears most acceptable to broadcasters. In the pre-broadcast station

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survey, 49 percent of the respondents said that they considered a programming block to consist of 2 hours or more of related programming. Twenty-eight percent said 1 to 2 hours constitute a block. Thus for 77 percent of the stations responding to the poll, 90 minutes would not be an inordinate amount of time to devote to a block of programming. Recognizing the diversity of the NPR system, the producers of *East of the Sun, West of the Moon* designed the program so that stations could air either the full ninety minutes, the first hour, or the final hour. The vast majority of the stations chose to air the full ninety minutes.

> "I'm all for things that are out loud and encourage flights of fancy and inquiry and let kids know that they can do things. The invitation to participate is grand."
>
> —professional storyteller

Promotion

CAS promoted *East of the Sun, West of the Moon* nationally and locally. It sent press kits to every public radio station in the country. These included an explanation of the program, a poster (additional posters were available at no cost), and a picture of the host. The kit encouraged stations to broadcast the show and promote it locally. One-fourth of the stations (about 70) in the NPR system either aired the program or plan to air it. Through WUNC Radio CAS promoted the program in the Raleigh, Durham, Chapel Hill, Greensboro area of North Carolina. The station featured the show in its November program guide and announced it over the air, especially during broadcasts of *Morning Edition*. It broadcast children's concerts of classical music and frequent announcements about *East of the Sun, West of the Moon* on the Friday afternoon preceding the Sunday broadcast. WUNC Radio sent press kits to local newspapers, which gave the show considerable coverage in their entertainment sections, including the cover of the weekend section of a major daily. The station sent *East of the Sun, West of the Moon* posters to all elementary schools in its listening area, and station volunteers placed them in such strategic locations as supermarkets, libraries, pediatricians' offices, churches, and the children's wing of a local hospital.

Clearly, the key to promotion is the local station. CAS found that promotion need not rely on expensive paid advertising. Newspapers responded well to press releases. Moreover, the show has the distinct

advantage of having its audience gathered for several hours each day in a relatively few locations, schools. In most markets a vigorous school campaign that includes PTAs can get word of the show to parents and children at a fairly modest cost.

In any school campaign, of course, the focus cannot be exclusively on children. The children's post-broadcast survey indicated that 73 percent of them listened to the show with mothers, 42 percent with their fathers. No doubt, many parents brought their children to the radio at 6 p.m. on November 18, 1984, expressly to listen to a new program they had heard about. Much of the show's youthful audience will probably be introduced to it that way in the future, too.

The presence of adults in the audience can be used as an inducement to encourage stations to run the show. Promotion to stations should point out that children's programming may bring new adult listeners who will continue to listen after the kid's show signs off. Furthermore, children's programming may increase a station's contributions with the addition of new listeners and with the increased gifts of regular listeners grateful for the station's attention to quality children's programming.

Non-Broadcast Uses

Although CAS did not have funding to explore the potential of the non-broadcast market, responses from both teachers and parents suggest that the educational and home markets provide additional opportunities for *East of the Sun, West of the Moon.*

Program segments recorded on cassettes and accompanied by an instructional guide would allow teachers and parents to target the show's material to specific grade levels and age groups. The segments could easily be integrated into regular classroom programs and could provide hours of entertainment at home. It is apparent from the way children listen to records that the freedom to listen when they like and to repeat the music as often as they like is very appealing to them. Segments of *East of the Sun, West of the Moon* on cassettes would offer children the freedom they enjoy with records and considerably reinforce the lessons of the program.

> "I think the show was excellent . . . extremely well-done, living up to the high standards of public radio. I think that making tapes available to school libraries would prove a great educational service."
>
> —school librarian

A Special Place for Children and Their Families

East of the Sun, West of the Moon was an attempt to create a special place for children and their families, one of the few places they can go for quality radio programming for young audiences. In developing it, the Children's Audio Service opened new territory: it tested new material for young audiences, gathered new data on the radio-listening habits of children, learned what broadcasters think of children's programming, and turned the attention of distinguished scholars to the task of making their disciplines comprehensible to the very young. These efforts constitute a solid beginning to the task of reintroducing quality children's programming to radio.

Yet *East of the Sun, West of the Moon* is a frail outpost on a lonely frontier. CAS has demonstrated that parents and children would like to see it, or a program like it, made into something more permanent, and certainly the talent is available to do the job. What is needed now is the support of broadcasters and, above all, funders — both public and private. Only with their help will *East of the Sun, West of the Moon* become a permanent place to which children can go to be entertained and enlightened.

EAST OF THE SUN
WEST OF THE MOON

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